

THE *Music* JOURNAL

8:1

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA



In this
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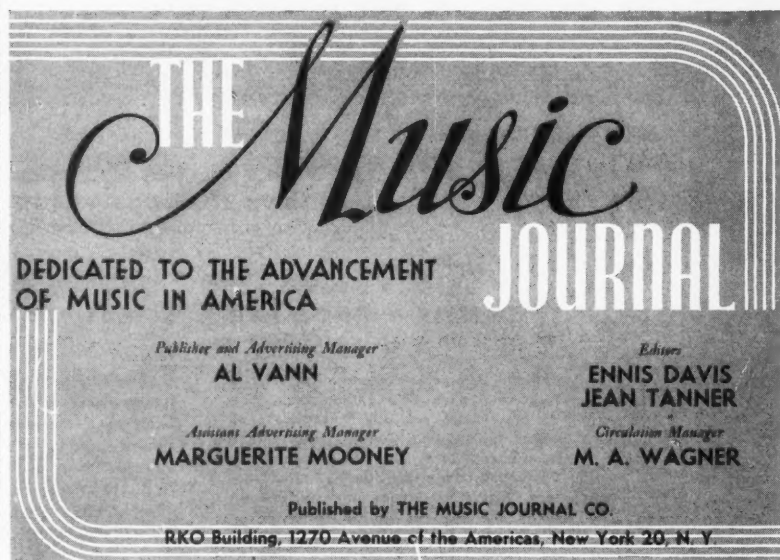
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THE MUSIC JOURNAL

IN THIS ISSUE

ONE OF our advertisers calls attention to a soon-to-happen educational meeting and has set us to wondering about the reasons why musicians and music educators go to conventions. This is the time of year when members of MTNA and affiliated groups (Cleveland in February), MENC (St. Louis in March), and AGO (Boston in June) are making up their minds about attending the national meetings of their organizations. Do they dare miss a week of rehearsals just before a very important concert? Will the boss—a dean, a superintendent, perhaps a wife or husband—okay the trip? Can the bank account stand it?

Let's take the case of Willis K. He's made up his mind to go. His schedule is clear, the boss has given him the nod, and somehow or other he has enough money in the bank for the trip. Suppose you were sitting at the green-covered registration table when Willis walks up for a registration card and suppose you asked him, "Willis, just *why* are you here?" What do you think his reply would be? Of course, the average and normal Willis will come up with some such phrases as "professional advancement," "self-improvement," "alertness to new ideas," and the like (and he will mean them all) but they don't tell the whole story in most instances.

If Willis were to sit down and go into a truth session with himself and then open up in a relaxed, honest conversation with you he might say, "Well, for one thing I wanted to get away from home and my job for a few days. This is a darn nice hotel. Everything is tidy and well-kept—and more luxurious than I am used to. Excellent food in a nice dining room. An attractive cocktail lounge. And when I go back to my room at night the bed is turned down and the bedside light is on. Clean sheets every day. Lots of towels. I love it.

Furthermore, I'm going to see a lot of my friends here . . . you know, people I went to school with. After all, this association of which I am a member is really my club."

Willie continues.

"And let me tell you this. I don't expect to stay in my present job forever. I'm ready to change and this meeting is the place to make contacts. Dean Jeffries is going to be here and he will be in the market for a band director next year. He doesn't know I know that, so my first objective is to plan some unplanned conversations with him. I've got a date with Casey Lutton, too.

"This is a good place to meet people. Within a half hour after I got here today I had three invitations to room parties to-night—you know, the publishers and band instrument people. They give some swell parties. I've often wondered what it would be like to have expense accounts like theirs. You meet a lot of important people at those parties and really have a chance to get acquainted and get in some discussions that are more interesting than those on the programs. Somehow or other, conversations seem to be more interesting after midnight.

"And speaking of the programs, this one I got when I registered is going to take me a couple of hours just to read through it. It would be nice if sometime the complete program could be printed ahead of time so that I wouldn't have to digest it so quickly. There's so much of it. I've got an idea about voting for president in this outfit, too. Line up the candidates and have each of them yell "No!" as loud as he can. The one that yells the loudest gets my vote . . . providing he will promise to yell it just as loud to a lot of people who are trying to get on a program. I could do with lots less program, and I do wish they would make the printed programs easier to read.

"Well, anyway, I don't depend too much on the printed program. I go through and check a few things that I want to be sure to hear, but most of the time I just drift from one meeting room to another and don't stay too long at any of them.

"Same thing about the exhibits. I ask all of the exhibitors what they've got that's new. Some of them are not very progressive and keep trying to interest me in stuff that they put out four or five years ago, but I want new numbers. Nice bunch of fellows, those exhibitors. They give good parties.

"Well, it's eleven o'clock. The welcoming addresses by the mayor and superintendent of schools should be over by now. Let's see . . . the president is scheduled for his address on "A Constructive Program for Our Future." Guess I'll drop in for a few minutes and see what he has to say about. Oh! oh! . . . here comes Dean Jeffries. Be seeing you later in the day . . . Good morning, Dean."

So long, Willis. Your aims and objectives may seem a little jumbled, but our money is ten to one that you'll go home with new ideas, and with some professional advancement to your credit just the same.

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THE MUSIC JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

Folk Songs — Backbone of American Music

BURL IVES

A noted singer of folk songs defines his conception of folk songs and tells of the greatly increased recognition they have received in recent years.



WORLD WAR II drew the nation together industrially, economically, and spiritually. This welding also took place in the realm of folk music as people everywhere sought another means of drawing closer together. Since the war there has been considerable harking back to our past musical riches.

To too many people, the term "folk music" has meant a hillbilly song. That really is only a tiny segment of folk music. Actually, because of its diverse national elements, America is rich in specimens of varied types of folk music that were brought over from the old country. In the New World, climate, terrain, and occupation have conditioned these songs so that they have acquired a flavor that is typically American.

As a matter of fact, the hillbilly song has its counterpart in a sailor's chantey. Both songs have the same origin, and while the tune is essentially the same the words were changed around to meet the occupational and geographic changes of the hill and sea locales.

In the years that I traveled around the country as *The Wayfaring Stranger*, I found a great many songs that I have been able to add to my repertoire. Curiously enough, most

of these folk tunes were found in large cities rather than in rural or backwoods regions. In my opinion, the reason for this is that the cities are full of country folk who loved to sing back home. I've discovered that soda clerks, subway sandhogs, taxi drivers, and other big-city citizens often hail from country towns and still sing the songs they remember from back there.

New Musical Settings

Work songs are an important part of folk music literature, detailing the prowess, adventures, and amatory abilities of hunters, seamen, soldiers, and other such folk. I have found that today the jargon of bridge builders, tunnel workers, traffic cops, and others is producing a kind of folk literature all its own that is finding its way into song. Several years hence these songs will be part of the folk music of the country.

A few years ago someone started the vogue of popularizing portions of symphonic works by writing lyrics to symphonic fragments which were simplified musically. I think this was a fine idea, for it brought classical music to an audience that otherwise shied away from anything that savored of the long-hair.

By the same token, I've given new musical settings to old, old songs like *Mr. Froggy Goes A-Courtin'*, *Blue Tail Fly*, and *Billy Blue*. In other cases, I've taken traditional songs and not only given them new music, but changed the song to suit my own poetic conception. Such songs as *Buttons and Bows*, *Down in the Valley* and *Riders in the Sky* are examples of ballads whose ancestors were old folks songs that were brought up to date by altering the lyrics.

One of the questions that I am asked after almost every concert is how I distinguished the true folk song or ballad from the manufactured kind like *Old Man River* or *Swanee River*. Actually, I used to think the term "folk song" was a misnomer and I know many persons to whom it has a sort of derogatory implication. I have long since come to realize that the term was unfair to the origin of the material, because any song that finds its way into the heart and culture of a nation is, in the final analysis, a folk song. It's the same sort of argument that goes on about genuine antique furniture and good reproductions. With the growth of present-day population, there isn't enough of real antique furniture

(Continued on page 28)



The composer must have a purpose in mind in composing. Is it to build up his prestige, either in his own eyes or in the eyes of the public or his associates? Is it to increase his life-acceptance, to strengthen his intuitive powers, to contribute to his sense of accomplishment? He must have some purpose in writing down notes.

In addition, he must be convinced of the worth of his project. Composition is a long and tedious process which involves such commonplaces as ruled paper, pen, ink, rulers, erasers, and writing little notes in endless succession. The

that age in some medium. Beethoven faced the same problems that American composers now face in this regard—the dominant hand of the Italian masters was to him a very real obstacle. They were the ones who led his contemporary hit parade, and some of his music had hard sledding. We are of the twentieth century, one of the most fascinating eras in man's development, and our music reflects the spirit of that age as the Romantic composers reflected their age. This is real reason for attempting to write music now.

But how shall we go about it?

Some Problems of the American Composer

Mr. Maury's views on the problems of the contemporary composer as presented by him in two lectures before students of the music department of Montana State University.

THE main difficulties confronting American composers can be divided into two groups—the musical problems facing some of them and the environmental problems common to all of them. What makes American music what it is? What influences our composers? Under what economic pressures do they work, and how are they paid for their compositions? Many musical questions can never be answered to complete satisfaction, but some answers can be given to the economic problems facing American composers, and some suggestions made.

The urge to compose music must be supplemented by native talent. Composition of even purely routine music requires broad education in all branches of the art—harmony, melody, counterpoint, orchestration, style, and others. There must be an opportunity to compose, and in turn the composer must make his work pay for itself, or be in a position to subsidize it. Furthermore, he must have an outlet for his works—be able to have them performed before audiences.

most concentrated mental activity is behind the notes, and this activity goes on willy-nilly while the composer eats his breakfast, works for a living, entertains his friends. When one is in the midst of a composition, it is the ruling passion of his life. The composer must be sure that the inconvenience is well worth it, or he should never start.

He has terrific competition from the works of men now dead who still dominate the scene. This is not only a subjective factor which restrains creative endeavor, it is a business factor as well. According to a recent survey, Beethoven leads the classic hit parade, with Tchaikovsky second. Our best-known modern composers, such as Hindemith and Copland, are not even mentioned. What does this mean to a practising composer? That his works, if heard at all, may perhaps be heard once and then forgotten. Surely this is a real deterrent to making composing a lifework.

The answer is, of course, that men of every age feel impelled to make their contribution to the thought of

Modern music is truly a part of our lives and reflects the present-day rush and confusion. There is little order even in this most ordered of arts; we feel that the classic evolutions of form and technique cannot satisfy the requirements of today, and yet the models offered us seem to give little in the way of solutions to our own problems. America has always followed the traditions of Europe in music, and is only now beginning to break away from them. Yet on what foundation, in this commercial world, shall we build our sacred precincts? How shall we erect a temple to art when all around us we see confusion and prostitution of the thing we hold dear?

Hitherto our American composers have borrowed freely from the styles of their European colleagues, and the process, as in any artistic or scientific endeavor, is legitimate and desirable. The reverse process has been noted, for example, Krenek's, Stravinsky's, and Hindemith's efforts to write ragtime. But let us try to make some kind of choice as to what it is wise to emulate, what influences an American composer should allow in his work, and what type of music is best suited to our present environment. Let us make some broad division in types of composition now being done in the United States and attempt to see why the music comes out as it does.

As we know, the resources of the harmonic process were pretty well mined out by the end of the nineteenth century. The great masters from Mozart to Strauss had done almost all there was to be done with the standard harmonic procedures. Historically, it was time for music to expand to include chords built on other intervals than the third, and chords with non-regular designs; or to broach another theory, to begin exploring the upper reaches of the harmonic overtone series. Both in the mass of the orchestra, such as in the *Symphony of a Thousand* by Mahler and in the Strauss

chordal structures or run the risk of simply rehashing old material. He would have foreseen that instruments would be called on to do much more work than any nineteenth century writer could have dreamed. Eight or ten instruments, as is shown very well by such productions as Stravinsky's *Histoire du Soldat*, can create the dramatic impact that former composers thought possible only with vast aggregations.

Our prophet of 1900, were he alive today, would have seen his augury come true. The musical mind of the mid-twentieth century accepts all the new principles which the revolutionaries of music have set up.

The main invigorating force behind all these new methods is the contrapuntal development of this century. Diametrically opposed to the harmonic procedure of the late nineteenth century composers, counterpoint has regained the status it held in the early days of music, when it was the only structural device employed. It has revived, and it has revived music, because it enjoys a life inherent in itself and unknown to music grounded in harmony.

Let us trace the fortunes of the contrapuntal method this way. The great composers of the past century were also great contrapuntists, directly in the line of inheritance from Bach and the earlier writers. The lesser lights, not seeing or realizing the worth of the contrapuntal method, mistook the great harmonies evolved through counterpoint as means rather than ends, and tried to erect a theory upon them. We realize their mistake when we look at the very limited resources of the harmonic method and contrast these with the limitless variety of music constructed contrapuntally.

Considering music as a block formation from the ground up, as if each chord were a skyscraper based on a fundamental tone, is a delimiting process. Chords, as Brahms pointed out, are merely the result of voice-leading, and should not be considered as entities themselves. The number of skyscrapers, static, immobile, though grand, in a given area, is limited, but the people who move in and out of them, like the contrapuntal lines of horizontally

conceived music, are limitless in their variety and potentialities. Counterpoint is vital. Each line, like an individual person, has a life of its own; the endless weaving and juxtaposition of lines give music an immediacy and possibility of growth and development in the harmonic method.

The influence of the contrapuntists on American music should be one of first importance, but *all too few of our American composers have explored counterpoint sufficiently to make it a usable tool for their work*. There are many reasons for this, mostly academic, concerned with who recommended whom to whom, when it was done, and who rose to prominence thereby. Who gets heard is a very important point, for there may be many composers whose works, like those of Charles Ives, remain buried for years, and consequently have no effect on the musical scene. The lack of the contrapuntal influence is evident in many works that are performed. This lack results in an inability to write with ease and fluency and gives a blocky, static sound to the music so produced.

Composing Techniques

Writing technique is the ability to make music flow naturally from phrase to phrase, to make much out of nothing, to obtain the smooth results that come from an inner knowledge of counterpoint and the way tones react on one another; also the ability to write well quickly, and to expand given material to unify the whole project. What we too often find in American music is the opposite. Great ideas will be stated in the opening bars, but soon the composer begins to wander around wondering what to do until he gets to the second subject. Inspiration is fine when you are writing an opening, but it gets you nowhere in the next five phrases. This is when a developmental technique comes into play.

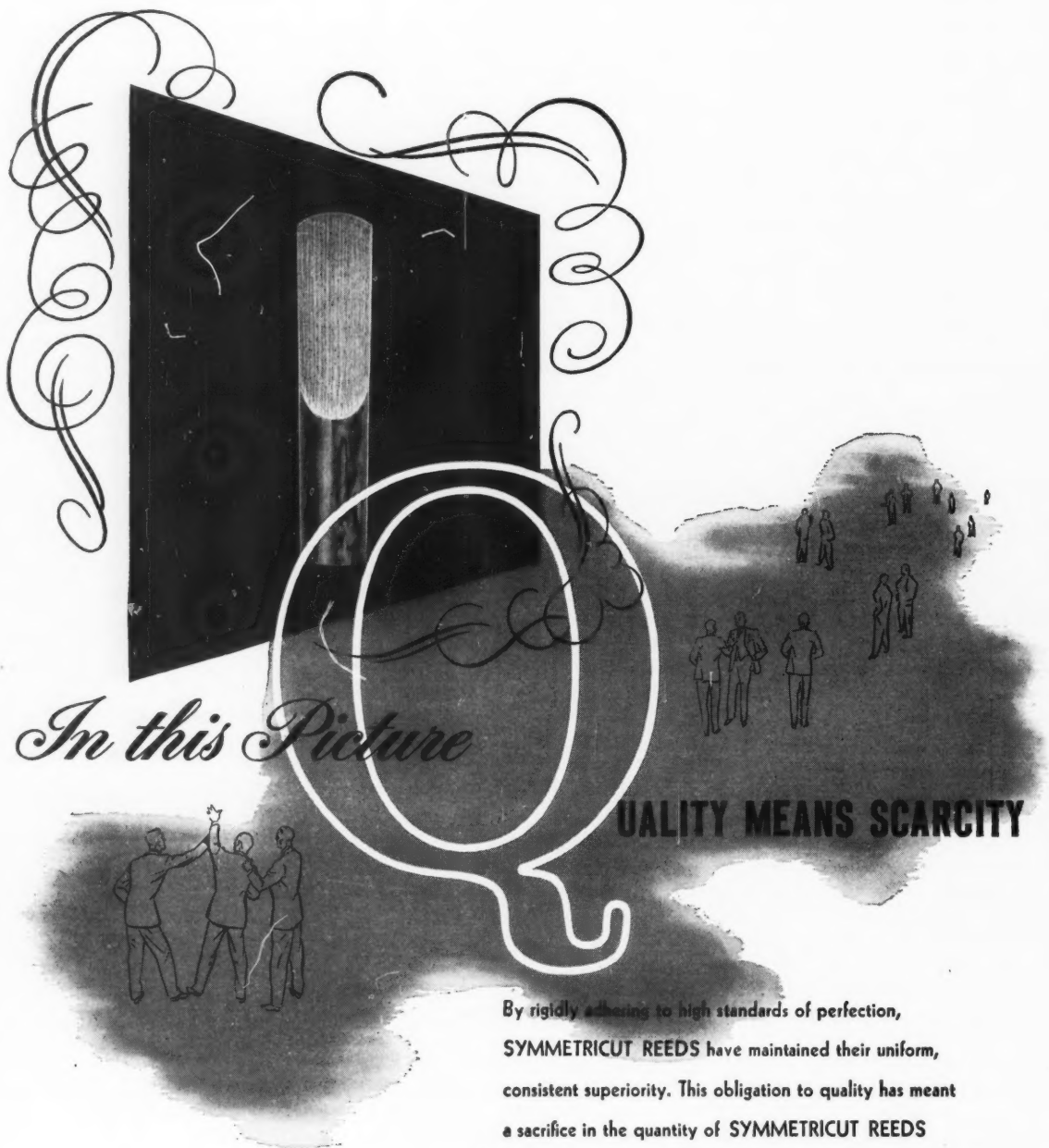
The composer must take his original idea and restate it with enough variation to keep it interesting but without such radical change that the hearer loses the thread of it. The composer's craft demands that he

(Continued on page 36)

LOWNDES MAURY

symphonic poems, and in the proximity of the harmonies engendered by that peculiar system of addition and multiplication known as the German Romantic School, the limits of expansion had just about been reached.

A prophet of keen subtlety, intent on an analysis of the situation, could have forecast with accuracy what was about to happen to music at the turn of the nineteenth century. Exploring the theory of the harmonic overtones, he could have said that overtones one to twelve had been completely worked out, and he could have prophesied that the higher overtones, including the quarter-tones and the other aberrations of the diatonic system must of necessity be the next material that composers would turn to. In view of the huge size of the orchestras the late nineteenth century writers call for, and the enormous themes which they took for their literary material, starting with the *Ring of the Nibelungs* of Wagner and going on to the *Elektra* of Strauss, he could have prophesied, simply by using the law of opposites, that music would have to retreat, or progress to smaller forms and more intimate themes. Seeing that the harmonic process was not capable of much more interesting or compelling variation, he would have said that composers must of necessity seek to evolve new



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Wanted:

Experience in Television

RICHARD BERG

THERE are no television experts in the field of music education. For one reason, not many educators have yet had an opportunity to explore the possibilities of the new medium. For another, those who have experimented have had insufficient experience to offer authoritative advice. Even the video professionals — both directors and entertainers — are still in the process of learning by trial and error. Television will develop and become increasingly useful to music education only as the results of experiments are evaluated and then put into general practice. Needed now are pioneers to lead the way.

There is no doubt that television has tremendous potentialities where school music is concerned, both as an audio-visual instrument in the classroom and as a medium of communication with the community. Without imaginative teachers to develop techniques and new ideas, however, the constant technological advancements will be without benefit to the school program. If you have theories for the utilization of television as an aid to teaching, if there is a television station in your city, and if you have a clearly outlined plan to present, take action — put your theories to work!

Programs fall into three classifications: musical entertainment, demonstration, and instruction. Overlapping will occasionally be found, to be sure, but will not interfere with our purpose of offering practical suggestions to the prospective experimenter.



Unless receivers are available for classroom use, your programs will need to be aimed at home reception. Therefore, facilities should be investigated before planning a series of lessons designed for classroom consumption. Where a classroom-directed television program can be as detailed and restrictive as a school-time lesson, a program planned for viewing by the public must be entertaining and of broad interest.

Musical Entertainment

This type of program is the most practical for three very good reasons. (1) Its content, planning, and execution are similar to the already familiar pattern used in preparing school and community programs. Music teachers, constantly engaged in the preparation of such performances, can quickly and easily adapt their methods to television. (2) There is no problem of securing receivers, since the program is beamed at home audiences. (3) Programs can

Mr. Berg is director of instrumental music in the schools of Baltimore, Md. He is doing pioneer work in the use of television in music education. Here he records some observations that will be of value to other music educators in their first experiences in the new medium.

be scheduled at a time convenient to the station. Many stations will welcome programs in the late afternoon or early evening, but are off the air during school hours. So the difficult problem of arranging special air time, which has to be solved before classroom telecasts can be presented, is nonexistent here.

The musical entertainment program is suggested not just for its practicality; it would be unworthy of consideration if it offered nothing more. Fortunately, it serves a valuable purpose in public relations. Music teachers have long been aware of the value of community service and support and have actively presented public demonstrations by music students. But never has there been such a golden opportunity for displaying the products of school music as that presented by television. As the number of home receivers increases, the potential audience will be extended. In some cities there are already thousands of home viewers, and stations will soon cover the entire country. Whether or not future audiences will see and hear non-commercial programs such as the type advocated here will depend largely upon the vigor with which we pursue our course.

Three major considerations enter into the planning of a musical entertainment program: variety, quality of performance, and timing.

Variety, important in any program, requires still further consideration in television. The visual aspect alters what might be good

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More Functional High School Theory Courses

EDWARD YOUNG

Dr. Young, a member of the music faculty of the State Teachers College, Potsdam, N. Y., argues for theory teaching of a more practical and applicable sort.

WHY are there so many well-trained musicians in this country without adequate employment? Partly because only a small percentage of the population listens to and truly enjoys fine programs. Too much production and too little consumption remind us of the bitter days of the depression. Already our public school music program has helped to increase the listening public, and a much larger group can be interested in good music.

As a rule, theory teachers in high school have not contributed greatly to an understanding and appreciation of music. They spend too much time stressing certain techniques which stimulate no musical response and add little to the understanding of music. They might more advisedly encourage their students to discriminate in the use of musical materials. This can be done in original work and in the harmonization of melodies. Classes should also be led to an appreciation of how these materials have been used appropriately and beautifully in great music. The student who has been encouraged to discriminate has had his attention directed to significant aspects of music that have often eluded him. He listens more attentively. He notices more. Music speaks to him more directly.

It is extremely wasteful in both time and money to try to make composers of all theory students, except when the training is of a type best calculated to develop an appreciation of music. Even among conservatory students only an occasional one has sufficient creative ability to

add anything significant to the literature of music. Most graduates quickly and quite willingly forget the facts they learned and the skills they acquired in theory classes. Many have acquired an understanding and appreciation of music that has lasted. Too often the theory teacher, like other teachers, is tempted to continue teaching just facts. He knows these can be tested. Very often the harmony teacher dogmatically insists that certain chords most progress to certain other chords, instead of cultivating a feeling for the appropriateness of such progressions in certain styles. If the student learned to sense the musicality of these progressions in many styles, he could, for greater interest, safely violate at times these "rules" for chord progressions.

Comparing and Evaluating

In spite of the general practice of composers, theory teachers have often restricted their class work to writing in a traditional manner for a four-voice mixed chorus. The intense concentration required to obtain a reasonable proficiency in this style has excluded many more worthy class activities. Those who have taught keyboard harmony have observed how much easier it is for most students to think a harmonization is not in the four-voice idiom. The result of writing largely vocal music is that most students have acquired merely a skill in arranging for four voices. Some have argued that since this idiom is more difficult

than that in which most piano pieces are written, it should be learned first to make certain that the student may be able to write vocally as well as instrumentally. To this argument there are many possible objections which I shall not take time to discuss. It seems more relevant to consider what idiom would lead to a greater appreciation of musical values.

It is usually interesting to observe how others have successfully met problems like one's own. Most high school students do not musically sense the problems of four-part writing because their ears do not detect any great differences in musicality when the harmony exercises are considered technically correct. Wrong doubling, fifths and octaves, crossed parts, and so forth, often sound quite all right even after they have been pointed out. It is usually inconvenient to sing four-voice exercises so that all the students can have an accurate impression of their work. The piano can much more truthfully reveal how well students have written for it. Rarely after a worthy new composition has been played has the comment been, "What beautiful part writing!" More often reference is made to beautiful chords, chord progressions, melodies; interesting rhythms, developments, orchestrations, appropriate harmonizations, balance of phrases, and so on. A piano style enables one to direct his attention to a longer melodic line; to problems of form and balance. It affords opportunity to discriminate in

(Continued on page 30)

A New Look at the Concert Band

CECIL EFFINGER

This is the first of two articles on re-evaluation of the concert band by Mr. Effinger, a young composer and member of the music faculty of the University of Colorado.



IN recent years several perplexing problems with respect to the concert band have occurred repeatedly. Perhaps the most important of these problems are interrelated and are tied up with the instrumentation of the band today.

Therefore, I should like to propose a change in the instrumentation of the concert band. This change would be slight in the actual instrumentation as it has evolved in the past few decades, but it would involve a *major* change in the whole philosophy of band scoring and performance. It would broaden the musical potential of the concert band. It would, I believe, bring closer to maturity in this twentieth century, the concert band as a valid musical medium on the highest level.

Several writers have touched on the problems to be discussed here, but somehow no practical way of solving them has been offered.

First let us review the present instrumentation and see how it came to be that way. The number of instruments required for the most unpretentious band piece makes that for a large Strauss, Ravel, or Stravinsky orchestra score look simple indeed, not only in the number of parts that must be printed but in the way the instruments are used.

Yet it is not the number of instruments that counts; what matters is the fact that they are set up and used so as to make possible the approximate representation of the music whether played by a junior high school band minus oboes, bass clarinets, or trombones, or by a full and accomplished organization of the highest caliber. Every published

band work is in a form which in the dance orchestra field is referred to as a stock arrangement.

How did the band get this way? The annals of any university or large high school for the past twenty-five years will show how rapidly the band grew and how drastically it changed. Many forces contributed to this growth and had an effect, good or bad, on the result. Among them were increasing music-consciousness and music-production of the United States after World War I, radio's strengthening the desire of young people to play instruments, social forces which brought football and the marching band into big-time operation, commercial enterprise of instrument and equipment manufacturers, the rise of jazz, and the re-acceptance of music in the general education field. All these and many other forces brought the concert band into its teen-age stage, and all the troubles that go with this stage fell with full impact on those of us who worked with the band.

Overcoming Obstacles

We made the best of it all, trying to accommodate all the players who bought instruments, learned them more or less, and came out to rehearsals. We went even further; we were willing to accommodate also those who *didn't*! We saw to it that the music came off somehow whether or not Johnny was there on his part.

So we have a situation in which the make-up of the band is an arbitrary, compromising conglomeration of instruments. And what are some of the results? The full musical

potential is seldom realized from the concert band, whether large or small. The publisher has a headache with extra parts gathering dust in his stockroom, through nobody's fault. On the other hand, the band director often has to buy parts he does not need, through no fault of the publisher. The arranger has to be clever indeed to out-guess the situation and come up with effective work. We are grateful to him for what he has done, but this should not go on forever.

The serious composer does not write for band, because even if he has considerable experience in the medium he can never be too sure just what the band is, much less what combination will actually play the piece. If he writes for orchestra he knows he will have just that orchestra anywhere in the world. Writing for band is somewhat like doing a sonata for piano *or* organ.

Further, and perhaps most important, is the effect of the situation on the listener. Let us not dodge the fact that in the most discerning circles the band is not yet taken seriously as a valid medium on the highest levels. My own objective listening has shown one real reason why. Generally speaking, a band concert is virtually nothing but *sol* and *tutti* sound, mainly because of compromise after compromise in the instrumentation and scoring. Although we have realized many fine, special, clear colors from the band, and although the sound of *tutti* band is one of the most glorious musical sounds we have, still nothing so fine is good all the time.

(Continued on page 33)

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Acquiring Your Own Orchestra

ARTHUR BROWN

Mr. Brown is conductor of the El Paso Symphony Orchestra. Here he offers advice, backed by his own experience, to young conductors who are looking for that first job.

EACH year a new crop of young musicians is graduated from the various conservatories and schools. They are young, talented, and full of ambition. But where will they begin? Where will they go? How will they acquire experience?

Life being what it is, there are very few opportunities for a young would-be conductor to walk into a ready-made berth. In practically every case the powers that he would want him to have experience, but he must have an orchestra before he can acquire experience. It all seems an endless circle.

To such a young man I would say: Go out and create the means for acquiring this experience. And this is how I would suggest that he go about doing it.

First of all, it is advantageous for a would-be conductor to be able to play several instruments so that he will know just what to expect from every section of his musical aggregation. I would then suggest that he gain experience as an instrumentalist in orchestra, if at all possible. This is important for several reasons, but first and foremost it gives the discipline of working with others, of being part of a group, and teaches him how to get along with others.

The ability to get along with others, to get the confidence and respect of the men in the orchestra, is as important to a conductor as his musical ability.

Just as a young singer will attend recitals and concerts, and listen to the records and broadcasts of established vocal artists to learn interpretation, style, and musicianship, so fledgling conductors should attend concerts to learn the above techniques and such things as the mean-



ing, emphasis, and tempi of the score as read by the man on the podium. These shadings in the reading of the score to probe the intent of the composer are of utmost importance to the conductor and show the depth of his musicianship.

Having provided himself with this background, the next thing that the would-be conductor wants to know is: Where do I go to get my orchestra?

To this my reply is: You need go no farther than your own community. There is practically no community in the land that does not have a group of amateur musicians eager to get some training from a professional. Go to the local settlement house or "Y" and sound them out on the possibility of organizing an orchestra from among the miscellaneous musicians attending. Or approach the board of education on the idea of organizing an orchestra among talented young people. In every town there is some business or professional organization whose mem-

bers are bound to include some amateur musicians. Why not contact them?

I have known many a conductor whose baton was first used on such amateur groups. And these groups really have some excellent musicians. In New York, Chicago, and Boston are doctors, lawyers, and businessmen who have formed such orchestras that I know about, and their playing is of a very professional caliber. So much so that they give periodic concerts which are well-attended by ticket buyers and which are reviewed in the papers.

In smaller communities an advertisement in the paper or an announcement over the local radio station should bring out the would-be orchestra members. As a matter of fact, the idea of giving time to an orchestra composed of fellow-townsmen might well appeal to a local radio station.

It is not easy to mold a group of people whose primary interest in life is something else, and to whom music is but a hobby. It is a challenge, however, to find ways of keeping the organization going, and the interest and enthusiasm at high pitch through all the necessary but wearisome rehearsals.

I know, because I speak from experience. When the Juilliard Music Foundation sent me to the Southwest to develop a stringed instrument department at the New Mexico State College in Las Cruces, it took me less than a week after my arrival there to realize that such a project was impractical. I had accepted the assignment hesitantly in the first place, because my first interest was in conducting, but in the back of

(Continued on page 32)

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A Singing Career

III. COMMITTEES

LAWRENCE TIBBETT

This is the third in Mr. Tibbett's series of articles in which he provides practical public relations advice to young artists who are beginning a career.



IN the good old days concerts around the country were always organized by independent managers, and the artist arriving in a city was usually free to relax at his hotel, or at most see some of his friends who happened to live there.

With the community and civic concerts which have been springing up like so many mushrooms, a curious change has come over the social life which the visiting artist is literally obliged to lead while out on the road. Now, instead of the local manager, who was always preoccupied with the star's welfare so that the performance would be good, one finds a whole committee of townspeople who regard the concert largely from the social and civic standpoint, and see in it a more or less God-given excuse to have a round of festivities.

Here the artist is really on the horns of a dilemma, and no matter what he does is wrong. If he attends every gathering which he is supposed to, chances are ten to one that he will be so worn out that the concert will not be up to snuff. Concert tours run from thirty a year to, occasionally, as many as eighty-five, and a lot of traveling has to be done in what is supposed to be the time when one could relax. The trouble is that the committees do not realize that their town is only one in a tour, and that what is true of theirs is true of them all. Multiply even five invitations in a town by the number of concerts in a year, and the total number of entertainments is staggering.

But suppose the artist does not accept them all. He might just as well give up any idea of being invited

to return there the next year no matter how well the concert goes, because he will be stamped as being too high hat to associate with the people who are responsible for his having the engagement in the first place.

From one point of view the committees are perfectly justified in their feeling about the concerts. Remember that they have been given the idea that their cooperative series is one activity into which the entire community enters. They have had public drives to secure memberships; it is their own undertaking, for which they have done most of the work and raised the money, and—this is the crux of the matter—they have done it before knowing which concertists they are going to have.

It is a coordinated effort which includes every organization in the town. Rotary Club, Chamber of Commerce, Morning Musicales—all have worked for this moment, and by gosh they are going to make the most of it.

Making a Choice

There are certain artists of my acquaintance who frankly admit that they love all of this. They go back to the same towns year after year, remember all of the people, and look forward to coming back as keenly as the townspeople anticipate their arrival. To those blessed with such energy and such a gregarious spirit I have nothing to say. But I do know that I, and many like me, simply cannot take it, for purely physical reasons.

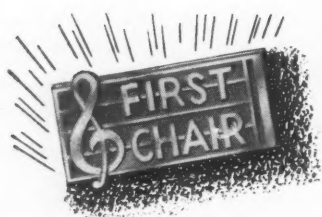
The only solution is to plan things so as to hurt the least number

of these good and hospitable prospective hosts. Fortunately, after twenty-five years of concertizing, I have many close friends in all parts of the country, and they have been more than kind in setting up an impromptu nation-wide organization for making life easier for me. They usually smuggle me into a town and keep my presence unknown so that I can practice and rest until the last possible moment. They, as my hosts, also take the part of voluntary social secretaries and see to it that the engagements are held within some reason so that I will not be exhausted before the concert begins.

This is probably the easiest and most pleasant way of dealing with the situation, but there are others that seem to work almost as well. Some of my colleagues travel with a secretary, who more than earns the salary by keeping everybody happy and the soloist quiet. This is not so easy as it might seem on the surface, because the obvious excuse: "Mr. So-and-So is not feeling well and cannot go out today" proves to be a boomerang, and before he even walks out on the stage the word has gone all over town that he is suffering from laryngitis, has lost his voice, or has Virus X. The audience comes not expecting the performer to sing well, and is invariably convinced that it might have been better, even though he is at the top of his form and gives what he considers one of the best performances of his career.

Some of my friends stop off en route from one place to another, and arrange to arrive at the last moment before the concert. They

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The Drumming Situation

ALAN ABEL

The assistant conductor of the All-Ohio Boys' Band pleads for better drumming instruction in the institutions which train music educators.

ACCORDING to many musicians, the field of percussion has been sadly neglected by comparison with other instruments in the matter of techniques and literature. Only recently have many drummers become aware of the tremendous potentialities of their instruments for solo work. The interest and enthusiasm that a drummer can generate in exploiting his field are boundless.

That drums have lagged behind other instruments, we drummers cannot deny. A major reason for this lag is that far too many of us have been content to learn just enough to get by, and have been teaching just enough to enable the student to join the band.

Thus, most drummers in high school and college are not gleaning the amount of drumming knowledge that is rightfully theirs. Last summer I auditioned one hundred high-school drummers to fill the ten percussion berths in the 200-member All-Ohio Boys' Band. All of these boys were recommended by their respective band directors as being outstanding, yet I found only two who could play the drum score to *Semper Fidelis*. The others were deplorably lacking in reading and technical ability. The section was finally filled with students of drum teachers in Cleveland and Cincinnati.

Since 1941 I have paid close attention to the hundreds of high school and college bands and orchestras throughout the country, noting particularly their percussion sections. Nine out of ten drum sections from these organizations sound like so many cement mixers. The chief flaws are poor rhythm, lack of dynamics,

"dirty" flams, "smudgy" rolls, and poorly tuned drums.

Who is to blame for all this drumming chaos? Musicians and laymen blame the drummers; the drummers blame their teachers. I say all are wrong. Rather, it is the fault of the universities that supply the drumming knowledge to the educators who do most of our drum teaching in this country. In effect, the music educator has been a victim of unfortunate circumstances; that is, he covers the field of percussion in a three-months college course, although the college refuses to recognize percussion as a major field of study. I firmly believe that an institution not offering percussion as a major can have no system for effectively transmitting modern and legitimate drumming knowledge. Far too many sincere and well-meaning educators have thus been given inadequate and distorted drumming knowledge. The result has been a chain reaction producing our present-day level of drumming, which often fails to reach a minimum standard.

Inadequate Training

Young drummers who are anxious to excel in the field can look forward to a wrong start from their high-school music director—a wrong start coupled with bad habits about an art that demands skillful teaching and constant coaching as the student progresses. Today, unless a drummer studies with one of the few dozen drum authorities in the country, his chances for correct learning are small. If he remains loyal to

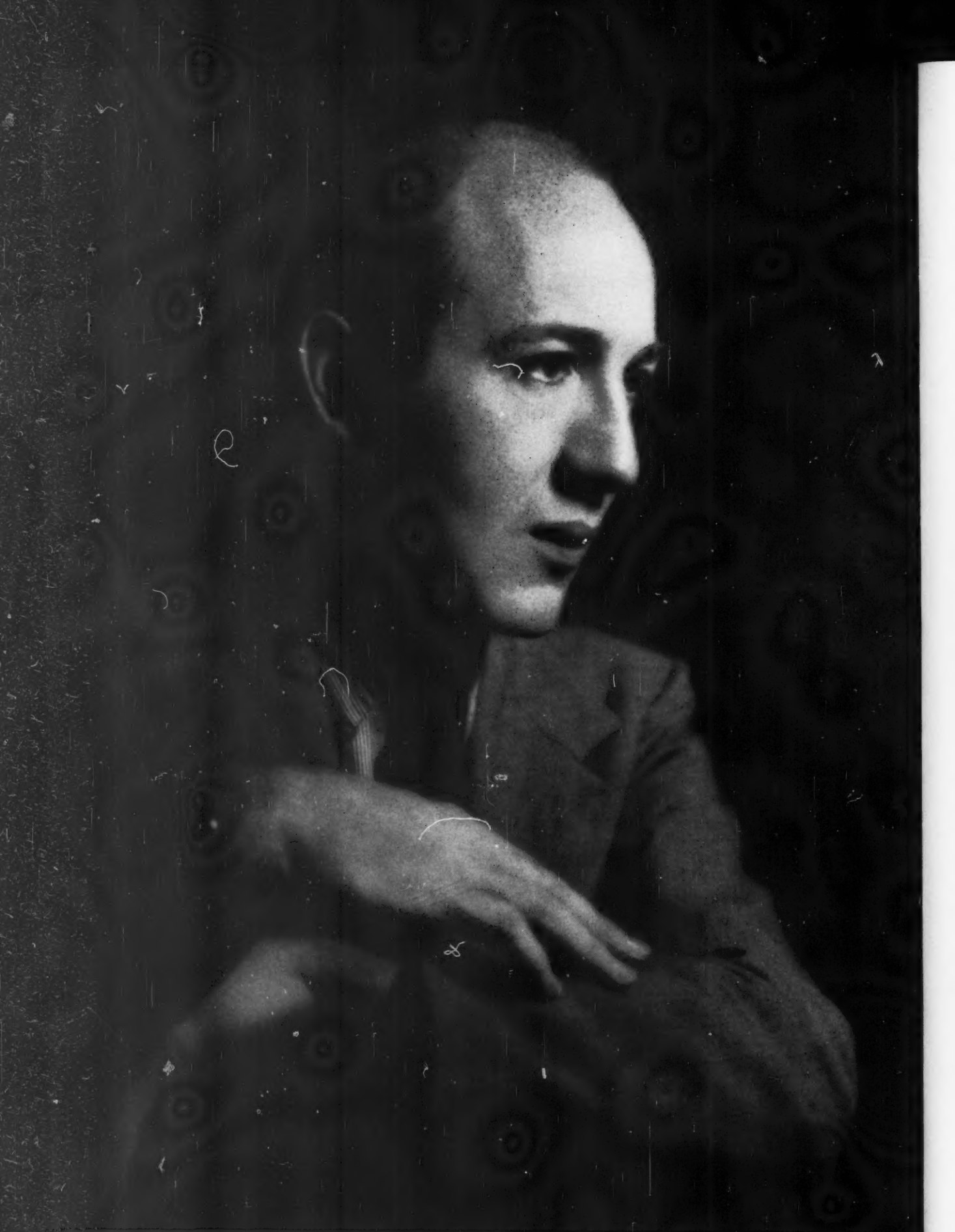
music and enters a university, he must seek refuge in a field other than percussion, thus adding to the pressure which is damaging the art of drumming. University band and orchestra directors lament their "sad" drum sections. They blame high-school band directors for improper teaching of drumming in their respective high schools, when these same high-school instructors were graduated from these same universities!

Two out of twenty graduates from a Midwestern college (music education major) know the difference between the marimba and the vibraphone. All of them could name and open the first thirteen rudiments, but not one of these students was sure of the role these thirteen rudiments would play in his future drum teaching. All of them felt that their two-and-a-half months' drum class had resulted in confusion. Had they gained anything from the class? Yes, they had: a pair of drumsticks and a passing grade.

One can readily see that too many music educators have left, are leaving, and will continue to leave schools and universities with little more than a vague idea about percussion, let alone a knowledge of practical drum teaching. The net result is a bad situation. To expose a young drummer to an incompetent teacher is unfair to the teaching profession, the teacher, the student, his parents, musical organizations, and the arrangers whose drum parts are not being played properly.

The drummer today who survives the educator's "trial and error"

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The Community Symphony Orchestra — Its Establishment and Development

VII. PUBLICITY: VISUAL MEDIA

HELEN M. THOMPSON

Mrs. Thompson, Secretary of the American Symphony Orchestra League, presents the seventh in this pioneer series of articles on the community orchestra.

IN this era of high pressure publicity, the symphony organization might just as well put aside the raised eyebrow when considering the use of modern publicity techniques in connection with developing an orchestra. Generally speaking, people now are no more inclined to step up voluntarily and buy a package of symphony concerts of unknown quality and content than they are to buy a non-advertised brand of hunchy-crunchies for breakfast. Regardless of the personal views on the justice of the situation it exists, and any help in advertising its wares that the symphony organization can obtain from experienced publicity people will prove invaluable.

First of all, a symphony organization must remember that it has two things to sell—an institution and a product. Most orchestras are fairly successful in selling themselves as valuable institutions, with miles of printed words to describe their cultural, educational, recreational, and publicity values to the community. Editorials, admonitions, preachments, and advice to the public are to be found in every orchestra's book of press clippings—which is as it should be.

Furthermore, many newly organized orchestras wisely refrain from making too extravagant claims for the quality of their product—music—for, if we are quite frank and honest, we all know that many other music sources produce a better product than does the newly formed orchestra. However, these manufacturers and purveyors of fine sym-



phonic music usually are not engaged in building anything of permanent value in a community. The local symphony is! Therefore it has the right and even an obligation first to sell itself as a needed and valued community institution.

But the time will come when the orchestra must also sell its primary product—music—and that is the area in which practically all orchestras, big or little, professional or non-professional do a poor job. Proof of it lies in the fact that from the standpoint of wide popular appeal, symphony tickets are a drug on the market when compared to tickets for sports events, musical comedies, plays, and movies. What symphony orchestra in the entire nation could draw full houses night after night for years on end by playing the same program? Yet, some of the phe-

nomenally successful plays and shows do just that!

The first orchestra to develop successfully the technique of *really* selling fine music to the general public will make a tremendous contribution to this country's musical and cultural life. The ingredients for effective promotion are all there—beauty, glamor, pathos, humor, interesting personalities, a product tested by use and age, and so on. Compare those characteristics with the limited material which the gas and oil companies have to work with. Even so, they sell gasoline and oil successfully, while orchestras do not sell music successfully!

An entirely new concept of symphony music marketing, advertising, and sales is needed to make the average man feel that live symphony music is a necessity for him. He must be convinced that that music will do something for him—that it contains something he needs and wants. When he is convinced of that, then he will buy symphony tickets—not because “the symphony is good for you and your community,” but because he wants those tickets regardless of whether they are good for anybody.

Unfortunately, the writer cannot outline the required technique, although the orchestra with which she is affiliated is making concentrated experimental efforts on it at the present time. That the idea holds great possibilities was proved when publicity of this type, concentrated on only the music itself, resulted in a greater single admission sale for

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one concert than the orchestra had had for the entire previous season.

Although it still remains to develop and perfect the technique, the following apparently are some of the basic concepts involved:

1. *Publicize the music* currently being played so that the average person can relate it to his own daily emotions, interests, experience, and problems. For instance, promotion on a nineteenth-century symphony written by a Russian composer can be related to current political events, current labor problems, current entertainment trends, current fashions, and so forth.

2. *Find and publicize a convincing answer* to the person who asks, "What will I get out of this next concert that's worth the money you want me to spend for a ticket?" From the point of view of the professional advertising man and merchandiser, that person is perfectly justified in his inquiry, for his is exactly the same, cold-blooded approach that symphony proponents make toward many other products someone is trying to sell to them. In other fields it is generally assumed that it is up to the person who has the goods to convince others that they ought to buy it. Why, then, should symphony representatives resent it when the burden of proof for the value and attractiveness of their product is placed on them?

We in the symphony business bristle when someone refers to the symphony as a "charity organization," yet we are partly responsible for that reaction, because we have not gone about the job of selling the symphony's chief product on a good businesslike basis. It is our job to make the general public *want* to buy symphony tickets.

3. *Slant the publicity* so that people will not be satisfied merely to hear the specific compositions being advertised, but convince them that they want to hear them played by *your own orchestra!* A recent publication relates the story of a noted symphony conductor who spent several hours convincing a man that he should support fine music and symphony orchestras, assuming of course that once convinced, the man would support the local symphony. The conductor was highly successful in his broad approach. But, unfortunately, the man wrote out a \$10,000

check for a rival orchestra instead of the one represented by the convincing conductor.

Lessons on this phase of the technique can be learned every day by reading newspaper advertisements. A department store doesn't try to convince a reader that he wants and should have a coat. No indeed! The store tries to convince the reader that he wants and must have the particular coat which the store is selling and for certain reasons which the store carefully sets forth in specific, often beautiful, convincing language with good sketches and photographs to boot. Accordingly, the symphony organization should not try just to sell music. It should develop its publicity to sell *specific* music played by a specific orchestra at a specific time.

So much for basic considerations in orchestra publicity. There are certain elementary procedures which must be observed for effective promotion. Symphony publicity should be continuous. It should be year-round, day-in-and-day-out publicity. It is not enough to have a barrage of publicity at campaign time and another flurry of excitement before each concert, with vast silence between times. The community must constantly be told of the existence, activities, needs, aims, products, and values of its symphony. The most effective method is to develop a broad enough program so that events having news value and human interest are taking place constantly.

There are many publicity and advertising media available to the community symphony. Each should be studied for its value to the organization, and for the ease and effectiveness with which symphony promotion can be adapted to it. Broadly speaking, these media may be placed in two general classifications—*visual* and *auditory*.

Visual Media

I. Daily Newspapers

Hundreds of times the complaint is made that local newspaper editors "won't give the symphony a break." The poor newspaper editor is constantly besieged with requests to promote some well-intentioned effort—but the success of his business depends upon the news value of his sheet to the greatest possible number of his readers and advertisers. After

all, he usually is not subsidized by anyone for the noble purpose of promoting all good efforts in the community, even though that is generally considered to be one of the obligations of the press.

But this very circumstance provides the needed cue to the symphony organization. Make front page news and the editor will be only too glad to give it front page space. The time-worn statement that "names make news" is still true. The more people involved in the symphony organization the more news value it has. There are several specific things which the symphony can do to facilitate good newspaper coverage of its activities.

1. Develop new ideas for symphony promotion. Too often, the symphony goes to the newspapers saying, "Please give us a spread in the Sunday edition." And too often the answer is, "Sorry we haven't the space." However, if the orchestra can develop a novel idea for a single picture or a picture spread that will make an attractive page, the paper is often glad to use it. After all, people in the orchestra business should know more about the news and feature possibilities of the orchestra than anyone else. Study the schemes used by the metropolitan papers for promotion of the professional orchestras. Keep a file of the items that make feature orchestra news in national periodicals and tailor them to fit your orchestra and your community. The possibilities are endless. Here are a few features other orchestras have used:

"Musical Families in Our Symphony." Pictures of symphony members, together with their children who are studying symphonic instruments.

"They Work—and Play." Pictures showing symphony players at their everyday jobs and then dressed in formal concert attire, posed with their instruments, are always of interest to the local newspaper readers. Apparently they never cease to be amazed that the bakery salesman, the elevator operator, or the bank president is also a clarinetist, a violinist, or a French horn player. Besides it gives some publicity to the bakery, etc., that can be had in no other way.

"Behind the Scenes." Pictures of men and women of the community

in the behind-the-scenes work of the orchestra—at board meetings, committee meetings, selling tickets, etc.

"The Camera Catches Music in the Making." Candid camera shots of the conductor and musicians at rehearsals, showing the public that perspiration as well as inspiration goes into a symphony concert.

"Women in the Symphony." Pictures of women players in the orchestra.

"Students in the Symphony." Pictures of high school and college students who are members of the orchestra.

"Hands of the Symphony." Dramatically lighted shots of just the hands of musicians as they play their instruments.

"Contrasts in Personnel." The youngest and the oldest player; the newest amateur player and the musician with the greatest professional experience, and so forth.

"They Come from the World Over." Pictures of foreign-born musicians in the orchestra, with brief biographical material showing how they happened to be in the community to play in the orchestra.

2. Develop as many contacts as possible with the various departments of the newspapers unless otherwise instructed by the editors. The society editor, the news reporter, the editorial writer, the art and music editor, the advertising department, the feature story writer, the gossip column editor—they all want something to print. Get acquainted with them. Analyze your material and direct it to the department most likely to exploit it to the fullest extent.

The fact that one of the musicians makes a trip to a nearby city to hear a certain work played by a major orchestra may be of interest to the personals column. Or it may be used as the basis of a feature story about the player and his choice of instrument. In any event, it is always possible to tack on the line that the person is a member of the local symphony, which again calls the organization to the minds of the readers, many of whom may deliberately skip a story with "symphony orchestra" in the headlines.

3. Learn the distinction between "editorial copy" and "news copy" made by the editors of each paper, and prepare the material accord-

ingly. Some editors will throw out a story which may seem to be a reflection of the paper's opinion. However, the same paper may use the same story if it is presented as a direct quote from some person in authority in the symphony organization and hinged onto a timely event.

For instance, a flat statement to the effect that the orchestra is showing improvement may never see the black of printer's ink. But if the conductor or orchestra president can be quoted as saying at some meeting that "The orchestra is playing better this year than ever before because . . .," the newspaper may use it. In the former case, the story may be classed as editorial material reflecting the opinion of the paper. In the second, it merely reports the occurrence of a timely event and does not involve the paper in passing judgment on the musicianship of the orchestra.

Copy Preparation

4. Prepare concise, factual and correct copy. Submit an original, typewritten double-spaced copy to each newspaper.

5. File material with the papers well in advance of the release dates so that the editor can allow sufficient space for the story.

6. Diligently carry out responsibilities which the newspaper may assign to the orchestra organization—such as being responsible for getting people together at the appointed time and place for pictures; providing names, addresses, proper identifications, and cut lines for pictures, and so forth.

7. Don't play favorites. If there are several newspapers, see that each gets its chance to "break" a story first now and then.

8. Consult with editors and newspaper department heads. Ask their advice on the best way to present material. They are old hands at the newspaper business, and can and will give untold help.

9. Study and plan for newspaper advertising. Most orchestras can secure considerable complimentary advertising through the cooperation of the newspapers' regular advertisers. Many firms contract for a yearly amount of advertising space. Those selling merchandise will frequently place a little box ad, pro-

moting the orchestra, in their usual advertisement such as

**Be sure to attend
The Symphony Concert
Sunday, 2 p.m.**

A request letter to the advertising staffs of the local firms asking that some such box ad be used at a given time will give the orchestra wide and effective coverage, and it adds nothing to the cost of the advertisement.

Retail firms whose merchandise or services can be tied in directly with the orchestra, such as music stores, can often base ads on the symphony by advertising records of the music which will be played on the local symphony concert. Restaurants and cafes sometimes advertise special menus to be served "after the concert," etc.

Other types of businesses which are limited primarily to "institutional advertising," such as utility companies, frequently will run large feature ads for the symphony. Such ads should be carefully planned for effectiveness and good appearance, for both the orchestra and the sponsor will reap the benefit of good advertising or the discredit for a poor job.

Occasionally a newspaper advertising salesman will undertake the job of obtaining sponsorships for orchestra ads. He is paid on a commission basis and often it is to his advantage to have a good civic project to sell to his customers. But give him plenty of time to do the job, by going to him well in advance of the date the orchestra wants the ad to run.

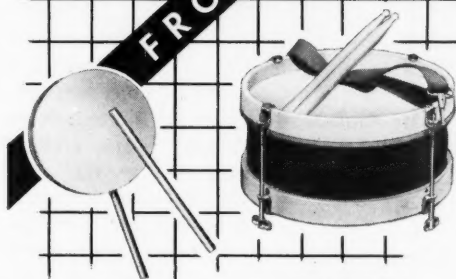
Display advertising rates usually are based on the yearly amount of space the advertiser purchases. In this way a heavy advertiser may pay only about half as much for space as does the firm or organization which purchases only a small amount of space each year. It is sometimes possible for an orchestra to file newspaper ads through a large advertiser, paying him instead of the newspaper for the space, and thus obtaining the benefit of reduced advertising rates not otherwise available to the orchestra.

Again, it is impossible to stress too much the importance of the orchestra organization's developing its own ideas and then presenting them to advertising managers of business houses and newspapers. Remember

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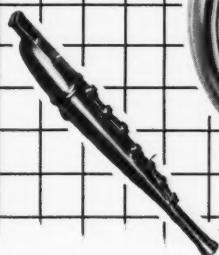
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that they too must think up something new and different practically every day of the year, and the orchestra may be doing them a greater service than it knows.

II. Weekly Newspaper and Foreign Language Papers

Symphony promotion should be carried in other local papers in addition to the community's leading dailies. Weeklies published in the surrounding areas, metropolitan papers circulated in the orchestra's own community, foreign language papers, school newspapers should all be included in the orchestra's publicity releases. Whenever possible, special articles should be prepared relating orchestra people and events to the persons, areas, and interests served by a specific paper.

III. Special News Organs

1. Club, Organization, and Church Bulletins. Many civic clubs, women's clubs, professional organizations, churches, political groups, and nationality groups issue regular news-sheets containing pictures and stories about their activities and members. Talk with their editors about carrying orchestra stories, some of which can be concerned with members of the club group who also are members of the various units of the orchestra organization. Find out their publication dates and arrange to have regular coverage of the orchestra included in them. (This is a good project for the symphony women's committee.)

2. Industrial News Organs. Many industries publish weekly or monthly newssheets or magazines which are carefully read by the employees and their families. The editors of the industrial periodicals are constantly seeking news items about the activities and interests of the employees. Orchestra stories related to plant employees who also are interested in the symphony are always welcome and usually published. Frequently the industrial editorial offices will supply photographers and pictures at no expense to the symphony.

If the community is a highly industrialized one in which many plants are issuing periodicals, there may be an association of industrial editors which offers the orchestra a central unit through which to operate. For instance in Charleston,

West Virginia, there are many industrial publications, and the orchestra has sponsored several contests among the industrial editors for the best orchestra promotion. Awards are made and unique symphony promotion is obtained at very little cost and effort.

When the local plant is one of several operated by given corporations, these periodicals may even have limited national circulation, for often they are sent to all the units of the corporation. The Carbide and Carbon Chemicals Corporation in South Charleston (W. Va.) publishes the *Carbide News*, which covers plants in states stretching from New York to Texas, thus giving wide national coverage to orchestra news carried in the magazine.

The Bluefield (W. Va.) Symphony has recently received excellent coverage, including handsome pictures and good write-ups in the magazine published by the Norfolk and Western Railroad, which operates in the Bluefield area.

3. Entertainment Calendars. In some cities there is a regularly printed entertainment and activities calendar listing all the activities in the community. It is distributed free throughout the city. Advertisements carry the cost of the sheet, which usually bears some such name as "This Week in Springfield," or "Dayton This Month."

The symphony can easily secure a listing of its concerts and related activities in such a sheet, usually at no cost. (If such a service does not exist, it offers a good promotional and perhaps money-making opportunity to a Symphony Women's Committee.)

Publications

4. Orchestra Publications. Several community orchestras are making effective use of orchestra newssheets sent to all subscribers and potential subscribers before each concert. The Rockford (Ill.) Civic Symphony has published *The Orchestrian* for several years, and the Wichita (Kan.) Symphony has just started publication of *The Podium*. Both are attractive sheets carrying news about the orchestra and its supporting units, human interest stories, "come-on" stories about the next concert, etc. Costs usually are met through sale

Announcing



Chords and Melodies

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But what happens to them? One year . . . two years . . . perhaps three years of study . . . and then many of them are gone. They lose interest simply because they are not given . . . in addition to necessary basic training . . . the pleasure and satisfaction of playing the social music that is so familiar a part of everyday living.

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PIANORANGING offers adventures in musicianship to students who want to do more with music than can usually be accomplished in regular class periods and rehearsals. It is especially valuable for students in general music classes.

For a descriptive pamphlet address:



of advertising in the sheet. The orchestra newsheet is an excellent method of drawing the audience members and community people closer to the orchestra, its needs and activities. (This is another excellent project for Women's Committees.)

IV. Orchestra Brochures

Many orchestras use brochures each year in conjunction with the season's membership and fund-raising campaign, sending them to all

former ticket holders and large lists of new prospects, distributing them in public buildings, and issuing them at all possible club meetings.

The brochure is, after all, a substitute for a personal call on hundreds of prospective symphony patrons. As one advertising director puts it, "You always try to look your best when you call on a prospective new customer. Therefore, the orchestra's printed publicity material also should put on the best possible

front." It should be designed as attractively as possible, with dignity and wide appeal. These requirements do not necessarily mean large expenditures of money, but they do mean careful thinking and planning by the orchestra organization.

In some communities it will be possible to find a civic-minded advertising firm which will prepare the layout as its contribution to the orchestra. In any community there is likely to be a competent advertising man who, at no cost, will advise the symphony on drawing up its brochure.

It is always possible to have attractive brochures at low cost by a combination of methods. Someone in the orchestra organization can draw up the general form of the brochure, plan the contents, secure the pictures, and write the copy. For a modest sum an advertising firm will then go over all the material, making necessary revisions, adding art touches, ordering cuts with the proper screens for best reproduction results, specifying styles of type, advising on the selection of paper and ways in which to get color in the brochure at the lowest possible cost—thus giving the whole thing a professional look. The entire unit is then taken to the printer, who can go ahead with the job with a minimum expenditure of time.

Professional Advice

Care should be taken not to try to achieve too many ends in one brochure. That tendency has made many a mailing piece practically useless. It is often difficult to try to sell season tickets and also to promote gift contributions in the same piece of literature. It may be wise and in the long run more economical to use two brochures. It is in such areas as this that the professional advertising man can prove of invaluable assistance. Also he can advise the orchestra on the best time to mail its material to the potential subscriber. Studies have been made in most cities showing on what days advertising material will receive the most attention from the people receiving it.

V. Stationery Imprints

Another form of advertising which gives wide publicity to the symphony

For your girls' glee club

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Simple and appealing secular and sacred choruses for the SA combination. Either junior or adult chorus will enjoy this book. Secular material includes appealing folk songs and art songs; sacred songs are non-denominational. All are in easy range. 40 cents

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is the use of imprints on envelopes, statements, and letterheads used by retail firms. The firms are usually perfectly willing to have some simple slogan about the symphony printed if the orchestra will take care of the slight cost involved. The slogans must of necessity be brief.

This type of advertising has the advantage of being unexpected and of securing the attention of people who would pass up the usual orchestra publicity.

VI. Posters

Many orchestras make wide use of poster display contests in art groups, camera clubs, and the public schools. These projects increase interest in the orchestra and provide good display material for the orchestra at very modest costs.

Printed display posters are widely used by orchestras. Medium-sized cards (approximately 12" by 15") with limited information are advisable, for often retail stores and bulletin board superintendents are reluctant to use up too much space for a single organization's poster.

VII. Displays

Displays of all kinds are widely used by community symphonies. Beautiful displays in retail store windows, dramatically presenting the orchestra to the public, are an established procedure in many campaigns. Again the symphony organization should be aware of, and hence respectful of, the investment made by stores in such a project. A high percentage of the store's rent is attributed to the window display space. When that is given over to the symphony, plus the cost of preparing the display, the store has probably made a contribution valued in terms of hundreds of dollars.

A Yearly Plan

Many orchestras sponsor window display contests, awarding prizes and giving recognition to the winning stores and their display men as added incentive to participate.

It is also possible to develop displays throughout the year in conjunction with fairs, bazaars, hobby shows, libraries, museums, music stores, etc.—all of which offer fine opportunities to place the symphony

before people who otherwise would not come in contact with it. The success of any of these ventures depends on the symphony's coming up with good organization and novel ideas. (Again, page the Symphony Women's Committee.)

VIII. Printed Concert Programs

The orchestra has an excellent opportunity for fine promotion right within the pages of its own printed program. Carefully selected and well-

written material about the orchestra will be read in the programs when it will be ignored in other places. Many program advertisers do not particularly care to use merchandising copy in concert programs and will welcome the opportunity to have their space used for information relating to the orchestra itself. Exchange ads between the orchestra and other cultural organizations often can be worked out to the advantage of both groups.

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Variety of Media

There are scores of other publicity schemes which may be used by a community symphony, including such things as orchestra stickers on restaurant menus, match cover advertising, street banners, sidewalk stencils, a wide variety of photographic novelties. Television now enters the scene, offering great potentialities. The successful orchestra must carefully analyze its publicity aims, study the relative costs and

coverages of the many media, and then wisely choose when and where to spend its time, effort, and money. The constant aim should be to interest more and more new people in the symphony, while retaining the support of the others. Every new and different publicity channel will catch the eye and perhaps the subsequent interest of a potential symphony audience member.

NOTE: The next article in the series will discuss uses made by community symphonies of some of the auditory publicity media.

IVES

(Continued from page 5)

around to furnish the homes of all lovers of this type of furniture. So, they do the next best thing—they use good modern reproductions of the originals.

That's how I feel about the songs. To me, it doesn't matter that *Old Man River* and *San Antonio Rose* are of recent vintage. What does matter is that everyone—the man in the street, the farmer on the prairie, the girl behind the counter in a shop, the housewife tending to her baby—all of these people, the folk of the nation, are singing the songs. That makes them folk songs.

As one who has spent practically a lifetime in studying and singing folk music, I am glad that it has at last come into its own. The fact that it has now been accepted into circles that even a decade ago would have shuddered at its melody is proof conclusive that something as fundamental as the songs of the people lives on despite momentary change in style. That is because our folk music represents all the vital emotions of life—love, hate, humor, longing, ambition, resignation—and communicates its content to the listener as well as giving deep satisfaction to the singer. More than that no one can ask of a song, and because these folk songs have all of these qualities they remain the backbone of our American music.

BERG

(Continued from page 9)

variety for radio, that is to say, what satisfies the ear may bore the eye. Also, that which pleases in the school auditorium may result in dull, even unflattering, television. Variety offers one of the best means of overcoming the handicaps imposed by the critical and unemotional eye of the television camera.

How is variety gained? Contrast between vocal and instrumental numbers is one effective way. Short numbers, performed by several soloists or groups, furnish better camera shots than sustained views of one subject. There is greater visual interest in a piano or violin solo than

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in the average vocal number, the keyboard, bow, and flying fingers supplying constant, lively action. Most student singers lack animation, and an unexpressive face soon becomes dull fare on the screen. In an auditorium, with no facial close-ups, defects of this sort go unnoticed. Remember that in television, visual monotony comes quickly—the eye before the ear—and that variety offers the best safeguard against it.

Quality of performance as a consideration in program planning may seem too obvious for mention here. But if you have seen and heard many television programs—and that includes professional productions—you will understand the reason for concern. In radio, imperfections in intonation and other defects are magnified to the point that only soloists or ensembles of high calibre sound well. Television treats sound in the same harsh manner, then goes on to magnify, in addition, such defects as poor stage presence and ungainliness. Every school has television talent, but not all talent is suitable for television.

Timing

Timing is essential to good program planning. Working out details in advance will insure a smooth show, with no embarrassing pauses or cuts at the conclusion of the program. After the sequence has been planned, several rehearsals should be devoted to the perfection of timing. Announcements, entrances and exits, and all other time-consuming details should be included with rehearsals of selections, in order that the total time can be accurately checked. Shorten or lengthen announcements until the allotted time is matched precisely.

Presenting the telecast is a relatively simple matter. Studio technicians will assume responsibility once you arrive at the station. More than likely your only function will be to advise and give moral support to the performers. Bring a previously prepared program copy for the program director; he will need it to give directions to the camera crew. You can rely upon his judgment to arrange staging and camera details since he is accustomed to handling this type of program.

The program director will give

each performer instructions for working with the cameras (two cameras are ordinarily used, two red lights on the front of each one, guiding the performer—as the lights of one turn out he knows that it is time to turn to the other). He will also mark the spot for placement of each soloist or ensemble, and indicate entrances and exits. Your job is finished, so relax and enjoy the performance.

Once you have prepared and presented a straight musical tele-

vision program, many ideas for variation will occur to you. If studio facilities are adequate you may wish to add costumes and scenery. Ballet, operetta scenes, and pageants are but a few of the variations that could enhance video productions.

The results of your experiments, once evaluated, should be made available for the benefit of other music educators. Through co-operative effort we shall be able to make television increasingly effective as an aid to our profession.

Dear Alice,

Aren't we the busy people though! There seems no end of work for music educators! Yes, I'm going to the Conference in St. Louis. This year let's spend a lot more time at the exhibits—they're an education too!

We must make a point of visiting those friendly folks with the fine books—Hall & McGeary. They have the material to help meet so many of our problems. There's that new book I've been raving about—LET VOICES RING. It's for unison singing. Piano accompaniments are simple but smooth. And imagine—a 96 page book chock-full of grand songs for only 25 cents! My school ordered a big supply right away. So did my fellowship group. Yes, voices certainly are ringing in our town. Thanks to H & M* we're going places with our singing this year.

See you at the Conference! Ruth

*Hall & McGeary Company is at 434 S. Wabash Chicago 5

ABEL

(Continued from page 17)

method of teaching is lucky indeed. Paradoxically he is unlucky, too, for should he want to make drumming his lifework, he is traveling a hard road leading to ultimate frustration. The professional drummer today, in the best paying jobs, is a thoroughly trained rudimentalist, skillful on tympani and the mallet instruments, and at home with Bach or boogie-woogie. If he was "thrown for a loss" by his high-school music

teacher, the chances are good that he made up for these shortcomings with the help of a professional drummer or perhaps on his own, through sheer desperation via the hard way.

Our unhealthy drumming situation can and should be rectified, today for tomorrow, not tomorrow for the indefinite future. Regardless of whether a student is interested in playing an instrument to get into the football games free, or for the fun of playing, the music educator has a moral responsibility to teach the best

ways and means of playing. How can he do this with percussion when he is denied proper institutionalized training? He can't. School administrators and the heads of music departments need to be awakened to the importance of better drumming. A good start would be university recognition of drumming, competent drum teachers in universities, and many more drum clinics and contests.

TIBBETT

(Continued from page 15)

have all of the time to themselves between concerts in this way, but there is always the danger that they may arrive tired from the trip. However, there is less of a chance of that than there is of being worn out with too many social activities.

The young concertist must remember one important thing. If the time ever arrives when there must be a choice between the social life and the concerts, there must be no hesitation. The concert is the real reason for being in the town. Many hundreds come to enjoy the music who have not been invited to meet you at any of the parties, and they will remember your performance long after the others have forgotten anything you may have said. And, in a great many instances, the very people who are most insistent upon your accepting an invitation will be the first to attempt to show their superiority, if the concert is not up to form, by criticizing the evening.

If you have to choose, lock yourself up in your room if necessary, but be sure that your program is done as well as you possibly can do it. First of all you are invited there as an artist—if you weren't one, you probably would not be there.

YOUNG

(Continued from page 10)

the use of chords, consonance, and dissonance, chromatic and diatonic writing, and many other factors that enter into composition. Intensive preoccupation with the four-part technique as a rule precludes consideration of the more obvious distinctions in the harmonic idioms of different composers and different pe-



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riods. How many are aware of the manner in which harmonic techniques have varied for various expressive purposes?

If students are to become more musical through their study of harmony, there should be greater emphasis on what is heard rather than what is seen in music. Too often, particularly in larger classes, the members of the class do not have enough opportunity to hear what they have written to become truly sensitive to musical values. Most high school students cannot adequately hear with their eyes. Fortunately, the practice of keyboard harmony not only makes harmony work less theoretical, it also develops techniques of far greater utility for the performer. In general, it may be said that it develops greater facility in thinking music, with a consequent improvement in sight reading, memorization, and improvisation.

Playing many carefully selected illustrations of the material discussed in harmony classes provides the teacher with an unexcelled opportunity to create an interest in good music. The Neapolitan sixth chord becomes much more interesting after examples of it taken from classic and romantic literature have been played. The passages that contain the chord are also more interesting after the hearer's attention has been directed to this colorful chord. Illustrations are usually more significant if they are reasonably familiar to the class. For his middle cadences Bach often wrote a modified Phrygian cadence. The same cadence can be found near the end of *Annie Laurie*, and in other well-known compositions. If the "rules" or principles of writing are drawn from good music instead of texts, they carry much more weight. Classes always delight in suggesting illustrations, after hearing those played. As has been observed before, an appreciation teacher is essentially a guide who encourages others to explore. The person attending a concert has been guided toward a more active type of listening when his attention has been directed to significant features in many compositions.

A certain amount of visual analysis is desirable if it is correlated with the actual hearing of the music. Too often, the analyst is content to

record facts of little musical significance or is not interested in showing how various features of a composition have contributed to the general effect. He reminds one of an electric eye that mechanically counts the traffic that passes a certain point. For a long period in the history of music, most compositions started with what we recognize as the tonic chord, although they might differ widely in style. It hardly contributes much to the understanding of a composition to call attention to the

fact that it starts with the tonic. The same can be said for many routine features of a composition. Richard Strauss, with the insight of a genius, started the vocal part of his song *Morgen* on the sharp first scale degree instead of doing the more obvious and starting with a diatonic member of the tonic triad. The text of the song starts very casually with the conjunction "und" in the middle of a beautiful commentary furnished by the piano. Merely observing that the voice part

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starts with the sharp first tells little about the song and awakens little response.

Several books on music appreciation have been written ostensibly for the layman. These books contain many facts that can mean very little to a person without some formal training in music. For most people, the reading of a book about music is of little help. The terminology needs musical illustration to be significant, since the majority of readers do not know when they are hearing what

they have read about. The development section that they have read about can easily come and go without their being aware of it and without their experiencing any more interest in the music as a result of their careful reading. Often one hears, "I wish I knew more about music." A wiser wish would be, "I wish I might consciously experience more that happens in music."

Today, many harmony texts hope-fully include the hearing, playing, and analysis, as well as the writing

of music. More and more theorists have awakened to the fact that writing is not enough. They also realize that traditional harmony generally does not lead to an understanding of a large part of the music that is heard today.

BROWN

(Continued from page 13)

my mind was the possibility of developing an orchestra of some kind at the college.

I decided to investigate the possibilities in nearby El Paso, Texas, before returning East. There I found the remnant of an orchestra that had been defunct for many years. I did not know at the time, but that meeting was the start of an association that has lasted almost twenty years.

Rounding up additional musicians was a terrific job, but it had to be done. I got people to agree to play in the orchestra even though they had not played a note in years. To get them into shape I organized group and even individual practice sessions. These rehearsal sessions also had to be planned to fit the work-day world of the players. The best clarinetist was a train conductor, so rehearsals were planned to fit into the timetables of the Southern Pacific. The first violin was a nurse, the tuba player was a plumber, the bassoon player worked in a restaurant, and so it went.

In addition to rounding up the players, I also had the problem of raising the money for hall rental. The depression was on then, and people were slow to contribute, in addition to which there was the old distrust of the long-hair musician.

But I felt that the orchestra was a community enterprise and therefore should be supported by the community. And I felt that in return for community backing, it was only fair that I should become a part of the community, so I made it my business to join in the social life of the town. As the citizens got to know me, to understand what I was after, they began to contribute to the orchestra.

Meanwhile, rehearsals were kept going. Needless to say, the works on the program were not difficult pieces but they were definitely "concert-type" music. Then, when enough

Sing, sing, music was given To brighten the gay and kindle the living

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money was available and when I thought my musicians were in good shape, I set the date for the first concert.

The result was even better than I had dared hope for. Everyone was so enthusiastic that, even though times were bad, a group of citizens got together and organized the El Paso Symphony Association, to put on at least one concert a year. We were in!

Today, the El Paso Symphony is a strictly professional group to whose concert series each year the world's leading vocal and instrumental artists come as guest soloists. And the orchestra has made music big business in the community, for where there was only one music teacher before, today there are a score of such instructors. Sales on sheet music, records, and instruments have increased tremendously. People were interested in serious music, if only someone would bring it to them.

Get Experience!

So, to the young musician who wants to carve a place for himself as a conductor I say: Get experience in your community conducting, even if you wave your baton over only an amateur group. Molding this group will help give you confidence, it will help you to learn by doing so that you may profit from this experience. When you have gone as far as possible with one amateur group, try another of more advanced training. If you are good at building such an orchestra, word will get around and you will be invited to come to a community to build music interest there.

As a matter of fact, you can go out and look for such a community yourself. The music trade papers and professional directories list the cities and towns in which there are locally-supported orchestras. Make inquiries at the Chamber of Commerce, the newspaper, the radio station, or the school in a town that has no orchestra and you think should have one, and tell them what you have to offer in the way of experience in building both orchestras and audiences. It takes a bit of searching to find such a town, but when you do, you will find a full and rewarding experience awaiting you.

EFFINGER

(Continued from page 11)

Now these problems of the composer or arranger, the band director, the publisher, and the listener, are closely tied up with another question: To what extent does the band with the present use of its instrumentation actually fill the bill as a versatile medium for all music as we know it today?

And medium, to be really significant and enduring, must fill the bill

in several ways. It must be capable of expressive or passive playing, it must play loud or soft, rough or smooth, full or thin, sad or happy, long or short, high or low, fast or slow, and all gradations and combinations of these and other extremes. And along with these it must be capable of projecting all textures and treatments of music material. It must be adaptable to homophonic or polyphonic writing, to single line with accompaniment, to four-voice open harmony, to impressionistic

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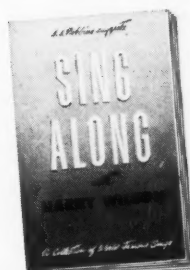
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sounds, to predominately percussive music, to block writing and closed harmony, to dissonant and consonant harmony, to all melody types. Furthermore, all these conditions need to be satisfied without—and this is where the band so often fails—the necessity of jumping from one color or instrument or choir to another, or of always playing safe with soli or tutti scoring, with cross-cueing and doubling all over the place.

It is a big order for any instrument or ensemble, and actually the

band as it now is satisfies a high percentage of these requirements. But it is outdone by other media. Point for point the orchestra is up to now the all-time champ. The choir of voices is also way at the top. The string quartet continues to challenge the best composer and to respond to his most rigorous demands. Compared to the string quartet the string orchestra gains in some points and loses in others. The piano is holding to a high position, and the organ chalks up a good score. But

the fact remains that, although the band outdoes all of these media on some points, on a few of the most important requirements it actually offers only makeshift solution. Indeed, some musical situations are nearly impossible to achieve with our present band.

To change this and to solve the other problems mentioned above, two things, in my opinion, must happen: (1) We must change the philosophy that the band *may* be anything from 17 to 117 pieces, and this in the same scoring of the same composition, be it large or small, trivial or important. (2) Once this change is made we must re-examine the make-up of the band and adjust it to satisfy as nearly as possible the musical requirements which are placed on any significant medium.

To achieve the change in philosophy is a relatively easy matter. It amounts to simple agreement among the band director, publisher, and arranger or composer that the next instrumentation called for in any particular score is the exact instrumentation that will be published and used in performance. Then, and only then, is solution of the second problem possible.

Regarding this change in philosophy, think for a moment what artistic success the symphony orchestra would have today if works like the *Afternoon of a Faun*, *Till Eulenspiegel*, the *Jupiter*, and a Bach fugue were all played from super-safe scores for super-full orchestra, in which the presence or absence of many of the parts made no particular difference to anybody. Would such a situation have the respect of the attentive and intelligent listener? Would the sounds have definition and the beauty of well-pointed contrast? Would the best composers be inclined to write for such a medium?

The program at a band concert may consist of, among other things, an overture by a living composer who wrote in the nineteenth century, such-and-such a novelty from South America, a concert march, a tone poem with a commercial sounding but senseless name, a popular standard in a stock arrangement to end all stock arrangements, Symphony No. 95 for Symphonic Band, a transcription from the romantic period each and all dished up for full band!

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To be sure there is a wealth of material in the present band literature which is admirably scored. Yet I feel certain that any band director worthy of the position sees the absolute necessity of some change in this respect if the band is to grow in artistic stature. His constant efforts for this growth in combating the disregard of the band by some top musical thinkers is evidence of his awareness of the situation. And I am also certain that the band conductor of perception recognizes the importance of (and would welcome the addition of) literature which not only would mean greater variety for his programs but would make more articulate the speech of the concert band.

Regardless of the skill in programming, or the variety, interest, and quality of the material, the astute listener will never be completely interested in the band until we get from its ensemble what is really there in the way of clear, precise, varied sounds to enhance the glory of its own tutti.

The day when the audience at a concert band performance customarily sees the instrumentation of the band shift between numbers, even with the players taking or leaving their places as they are needed, that day should find the concert band in its full power and musical appeal.

There are practical advantages which the publisher and director share if the suggested philosophy is in effect. The publisher would print and the director would buy the minimum, not the maximum, number of parts for a given work. Certainly this is desirable for both parties. And while we are on the subject, it might be pointed out that in the new set-ups the score reduction would mean even less than now, and that it might be time for full scores to be printed and used at the podium exclusively.

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Of course all parties are interested in following out a new philosophy

only if the new results are practical. The players called for must be readily available. There must be as broad or broader market than at present for publications. The change must bring about advantages for the composer, the arranger, and the listener. In considering, then, the next step in the development of the concert band, we have to settle on an instrumentation which will primarily satisfy all possible musical requirements, while at the same time (but secondarily) bringing practical requirements in line. Up to now we

have done the opposite of this, and we can count the shortcomings accordingly.

So we come to the second point, that of re-examination of the band make-up. It is in the adjustment and realignment of the instrumentation that I wish to propose some definite changes. Any large and complex musical ensemble, in order to be well-organized and clearly defined in its parts and in its whole, must have a central core. This central core must be a homogeneous choir which is highly versatile and capable of play-

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Of The Music Journal, published bimonthly at New York, N. Y., for Oct. 1, 1949.

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County of Manhattan }

Before me, a notary public in and for the State and county aforesaid, personally appeared Al Vann, who, having been duly sworn according to law, deposes and says that he is the publisher of The Music Journal and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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At the University of Colorado we have made some very successful experiments along these lines. The actual shift from the old to the new set-up was surprisingly easy and very practical. The all-important question of preserving the best of the old, in band literature as well as in band sound, was no problem at all. None is lost of the best that has thus far been accomplished by the American concert band.

NOTE: The second article by Mr. Effinger will appear in an early issue of *The Music Journal*.

MAURY

(Continued from page 7)

know what to do with the beautiful phrases his imagination can conjure up. His mind must take over his imaginative fancies and guide and control them into channels available to the listener. He must know the uses of repetition to gain effect, and he must know how to add contrapuntal associates to make the meaning of his original ideas clearer. This must be accomplished smoothly, and he must get his ideas across in logical sequence.

Such a writing technique cannot be obtained without a thorough knowledge of contrapuntal processes and possibilities. This knowledge will elude the composer without endless experimentation in contrapuntal style and real work to make the individual voices sing. Good instruction by competent teachers who themselves know these secrets is almost a necessity. But once the contrapuntal technique is gained, almost any form or style is available and usable, because the inner structures, being contrapuntally conceived, will have the breath of life in them and will make the whole composition live.

Originality will pop up all over the page if contrapuntal precepts are

followed. With our given block of chords, the major and minor triads, dominant, minor, and diminished sevenths, dominant ninths both altered and plain, we can create only certain kinds of music. When a composer is thinking harmonically, only certain chords will match the melody he has in mind, and he is tied to old formations whether or no. Also, if he conceives at the piano (as all too many of our students and composers do) instead of with his mental ear, which is the only valid way to write music, his music is likely to follow hand patterns that have been built up through years of study of the instrument. How can anything original come out of such a process? And yet in some of our leading conservatories, the composition students are instructed to do their composing at the piano, and any other type of work is forbidden! We need only compare this with deaf Beethoven's methods of working to see how poor a system it is.

In contrast, how varied is the music produced by counterpointing one voice against another. Any combination is possible, and almost any can be made to sound well if the voices lead correctly. Furthermore, no two composers' works need to sound alike if they both use counterpoint instead of harmony. The choice is unlimited as to combinations or voice-leading, and the possibilities will not soon be exhausted.

Thus we are a little out of patience with music which is the final dividend of the watered-down stock of Mahler, Bruckner, Brahms, and Wagner. In this day it no longer seems to meet the requirements musicians establish, however popular works of this type may be. I am thinking particularly of one manifestation of this kind of composition, the accepted art songs of American music.

These gems start out with three or four bars of piano solo introduction, and after a suitable wait while the singer gets his breath, a quarter-note pickup leads us into the first heroic phrase. Two or three lines of lyric are then set to music, ending on a dominant cadence. The next order of business is a key-change. In the more fashionable writers' works, this will be a median relationship,

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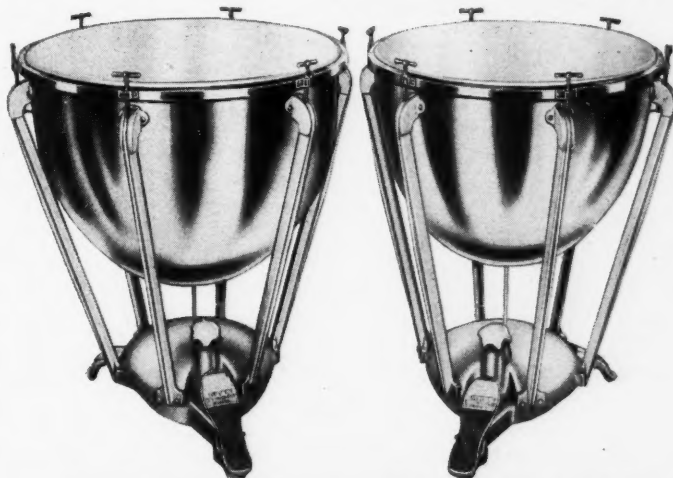
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such as from C to A \flat . Less sophisticated writers will here content themselves with a single dominant change—from C to G. Our composer has now run out of his first idea, which perhaps may have moved a little bit, so he resorts to repeated notes in his piano accompaniment, preferably some repeated seconds to give a little "modern" feel to the passage. The voice part is always in the low range during this second verse. Throughout the song, the flow of the lyrics will not be taken too much into account. Prepositions and articles can still, in the work of composers, achieve the rank of nouns and verbs by their misplacement in the musical line.

We will also be treated to a nice display of cliché—a brown bird will be singing at eve, ere the lay of the bard be wafted upon the breeze. A mixed metaphor is always desirable, too, or a hiatus in meaning, caused by an unwise cut.

Following the resolution of the repeated seconds there comes another piano interlude. This will have no relation to what has gone before (these composers apparently think so little of their own product that they hesitate to repeat their ideas), but will be more notes strung together in the hope of making an effective retransition to the original key. As any harmony student knows, this is a tough nut to crack. The usual method is to fool around at the piano trying this and that until something which is not quite what you heard yesterday on the radio and yet seems to hold water is arrived at. Then in great haste the notes are scratched on the paper, the new key signature is entered, and the composer is ready for his third and final verse.

Now come the big octaves in the left hand (D \flat is a wonderful key), then the spread-out tonic chords. Having reached this point the singer would have but one object—to be able to override the volume of sound the pianist is producing. But no. The composer has still another trick to make this impossible—he brings in repeated chords, quite heavy even at first, in triplets, which as the song progresses require ever more fingers and more pedal. The vocal line ascends as the affirmation of the lyric is approached, the pianist is

banging away at his triplets, and at the top of the climax comes guess what? A dominant ninth chord in all its glory, with the vocal line holding the ninth up high while the pianist chases up and down on the five notes comprising the chord! This lasts as long as the singer's breath. A pause ensues, always marked *lunga*, while both singer and pianist recover from their exertions, and with two altered chords and one plain dominant seventh, the poesy and the music are both brought to a close. Frequently the pianist has to gird his loins for a final onslaught with some broken octaves or other big passage, but this is not necessary in *all* songs—only in the heroic ones with a message. Tender songs of love, bird songs, or songs about the hills of someplace or other do not always require this.

Such songs are popular because they make little demand on the listener. They roll themselves off glibly, the words and music are easy to comprehend and require none but the most passive attention. Furthermore, they get performed because they are written so as to be easy to sing and play, and yet sound big and important. Any good arranger knows all these tricks backwards. They are written in the tired modes of the end of the nineteenth century, with just a few fashionable chords thrown in, and while they vary in degrees of badness, none of them is comparable to the German *lieder* from which they derive.

Ruling Factors

This is not to say that good art songs are not being written in America, but it is to say that they rarely get published. Acceptance of compositions of real integrity by the public is a problem which does not receive much help from the publishers and performing units in America.

To get acceptance of honestly written contemporary music we must, to begin with, have far more consumption of music than we have now, far more performing units, far more live musicians working to reach members of the general public and exposing them to various types of music so that a real choice may be possible. Music in the nine-

teenth century in Europe, the period of its greatest flowering, was a major entertainment medium of the time, in the sense that the movies are of our time. Public acceptance was based on a fairly broad audience reaction, which in turn presumed a number of critical listeners not necessarily performers themselves. If such a situation can be created in America, then we can truly look forward to a renaissance in creative music here.

The present musical atmosphere of this country is, however, dominated by three factors: (1) the star system, (2) the overwhelming importance given to the classics, and (3) lack of interest in modern works.

The star system is the result of certain business and managerial methods of exploitation for the benefit of the agents of the music business. It assumes, fundamentally, that the audience is interested in the personality of the star, rather than in the music which is being performed. The managers have built up in the minds of the audience the picture which they imagine the audience will like and expect of the artist, adding touches of temperament, a dash of mystery, some romance and of course an ineluctable, one might almost say, ineffable ability in music. As this type of exploitation is self-limiting, it closes the ranks of the "great" to all but a few of the chosen. Some of these artists make an enormous living, and the hangers-on are left with the crumbs. This has nothing to do with the ability of the hangers-on—they may be far better musicians and artists of much more integrity than the ones whose names we all know. But they are not able to keep in the good graces of the concert managers, or the original exploitation was faulty and they did not draw the box office, so they do not make the grade.

The consuming public is left with the choice of hearing three or four pianists, three or four violinists, one or two cellists, and perhaps five singers. These people make up their programs after long and serious conferences with their managers, and usually wind up playing or singing 90 per cent of last season's program, with perhaps one new number

that is thrown in for good measure.

This leaves the discriminating listener an awkward choice: shall he go and sit through the same old numbers, for the sake of hearing one of the greatest pianists of all time, or shall he stay away because a straight display of technique no longer impels him to spend money? More than likely the answer is to stay home and save the admission price until something more interesting presents itself.

The star system also leaves the public suffering from an overdose of classical music until, as I have mentioned before, no modern composer's name appears on the classical hit parade survey. Modern music might as well not exist as far as the public is concerned, to judge from the report. This conclusion is a little overdrawn, perhaps, but the fact remains that the standard repertoire is hackneyed.

Virgil Thomson scents another conspiracy here, and names it "The Music Appreciation Racket." The managers and the university and college professors have a vested interest, he alleges, in trying to exclude a consciousness of modern music from the minds of the audience. They know that the music of the nineteenth century will sell out, so they do not want any competition from the music of the twentieth, no poaching on their preserves. We are taught, whatever the motives, that music reached its greatest culmination about the years 1880 to 1890, and that nothing worthy of the name has been produced since. True, there are many little men who sit in hotel rooms and write notes on paper, but these notes have no feeling, make no "sense," do not move us, and really are to be looked down upon as the phantasmagoria of lightning musical calculators. Anyway, it is really easier not to make too much fuss about something no one can evaluate for certain, and besides you may find ten years later that the idol you set on a pedestal has turned out to have feet of clay. How much better to revere the old gods, tread the accustomed ways, where you are sure the body of opinion is with you and you will raise no controversies.

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ness acumen and the inertia of the lay mind in musical matters? The overwhelming importance given to the classics and the lack of interest in modern works are in a sense the same thing. If a manager sees that classical music draws a house while modern music does not, it is easy to tell what will be performed next season. But if an audience is rarely given a chance to make up its mind about the music which is being written today, then lack of interest on its part is scarcely to be wondered at.

The public must be given a chance to believe that music of today is meant for the consumers of today. We are too prone to be complacent when a Szymanowski dies of starvation in a garret. We think it romantic that a composer's best work receives public acceptance only long after he is dead. That this has happened too frequently is surely no justification for its happening. The public, however, has never been educated to the fact that today's music may aid in interpreting today's complex life, and can but be of some use in broadening their life outlooks and acceptances. Art always has this for one of its ultimate purposes, but the general audience seems not to come for musical enrichment, or help in philosophical understanding, but to see what the singer wore, or whether the pianist smiled.

Our teachers must strive to realize the great benefits that modern music can confer on us by the composer's interpretation of contemporary life as he sees it, and they must transmit this new-found knowledge to their students. They must teach them anew that music is a necessity of life, not a luxury, and that the composer of today has a message to bring to them. They must re-emphasize the fact that musical values are not to be found only in the works of men long since dead. If we are to know our own life, then we need the aid of the artists whose particular gift it is to interpret our lives in terms of their own experiences and techniques.

It would be a good thing to declare a moratorium on classical music. If we could put our old favorites on the shelf for five or ten years they would not be lost to us. They would only regain their luster,

which has become a bit tarnished by overuse, and the welcome sounds of their immortal melodies would greet us as old friends do after a long absence.

Music cannot stand too much repetition, as familiarity breeds contempt in this case as in anything else. While I admit that the Tchaikovsky Piano Concerto, the Schubert Unfinished, and *The Sorcerer's Apprentice* are all works of the highest order, I must confess that I never want to listen to any of them again. Or at least not for ten years, until I have had time to forget my present boredom and their beauties can be revealed anew to me. Instead of hearing these works again, I would prefer to listen more often to the works of Aaron Copland, or the little-known later works of Stravinsky and Hindemith. Not only do these compositions say something about our times, but their inner meaning will be revealed only if we listen to them frequently. Then they in their turn will assume the status of old friends, and finally of old bores. This is the normal process. In the process, however, there is much to be gained.

Royalties amount to very little. The ordinary rate for a work for symphonic use is \$1 per minute. An average extensive work takes about twenty to twenty-five minutes to play, so this does not bring much. The performance royalty on Menotti's opera *The Old Maid and the Thief* is \$25 per performance if played with piano only, and \$50 per performance in part rentals if performed with orchestra. The Ravel Bolero brings \$75 per playing. Debussy's opera *Pelleas and Melisande* commands the highest fee I have come across—\$900 per performance. As you can see, these rates, with the exception of the Debussy, do not amount to much. One would have to have performances of his works every day in the year to make any decent kind of living at all, and there is no one who does.

Outside of living expenses, we find the composer is faced with considerable professional expense. He must write first of all on duplicating paper, which costs ten cents per sheet. This means at least \$10 for a major work, score only. His parts must be extracted by a good copyist.

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Schoenberg once said that there never was a real audience for serious music. Even in the palmy days of the nineteenth century, the audiences were for the most part made up of specialists, or dilettantes, and the deficits were made up either by patronage from the nobility or by subsidies from kindly publishers. Simrock always said that he made Hummel pay for Brahms. Nowadays, modern compositions suffer the same treatment. We write and play them, seemingly, for our own circle of friends, and for the rather tenuous reward of approval from those friends.

Economically, composition is a losing fight. As far as prestige is concerned, most playing musicians look at you with a kind of puzzlement when you tell them you have completed a new work, as if to say, "What for?" And by and large the general public is apathetic to any such efforts.

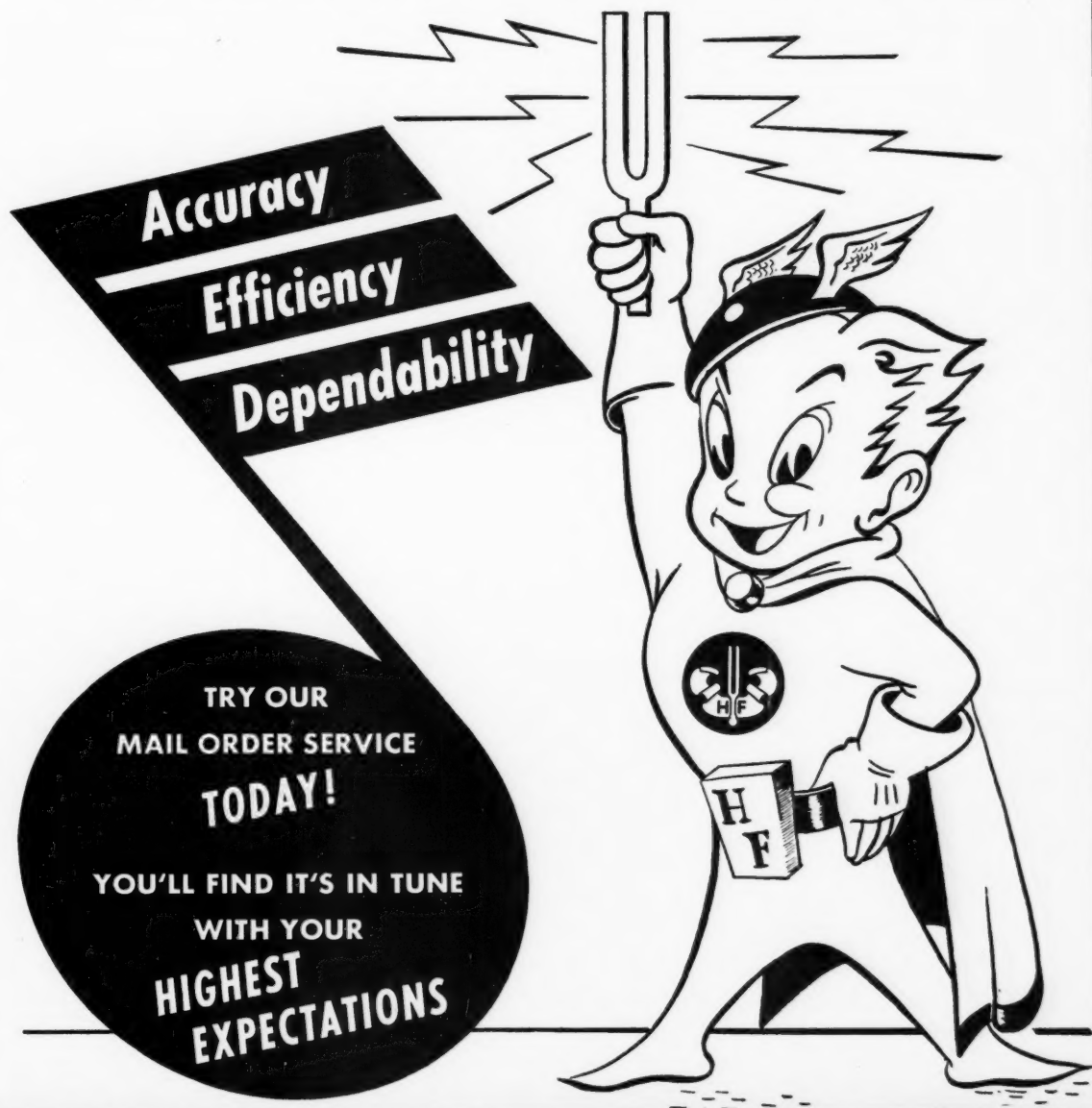
But the game is worth it if you can withstand the discouraging preliminaries. Awaiting you is satisfaction when a piece is somewhat as you planned it to be, and when your friends not out of mere friendship tell you sincerely, and perhaps even with a little envy in their voices, that they enjoyed it. If they pay you the supreme compliment of studying your score, all the headaches, both physical and spiritual, that have gone into it are straightway forgotten.

But, you ask, is it only for a small circle that I am writing? This surely leads to *avant-gardeism*, movements of the Dada type in France, ingrown and introverted work that has no validity outside that circle. Yes, perhaps so. But the hope is that the circle will widen until you can command a much larger public. Given any assurance of such acceptance, a composer will flower and do better than his best.

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